ART GALLERY OF ONTARIO

AGO NEWS

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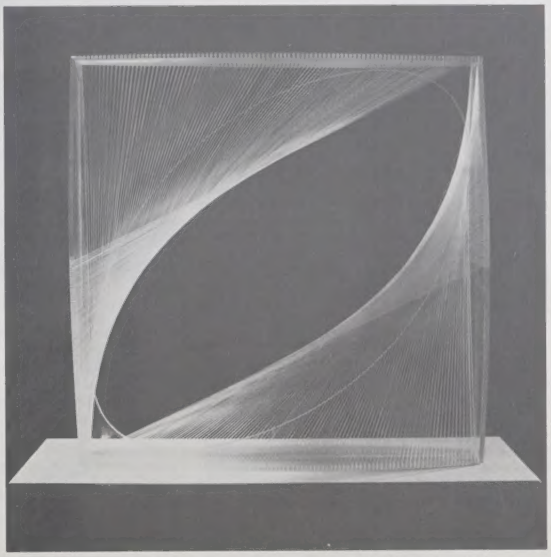
Focus on AGO's Modern Sculpture Collection

It's Time to Celebrate our 'Silent Ambassadors'

BY ALAN G. WILKINSON

THE GREATEST ASSET OF AN ART MUSEUM AND INDEED its *raison d'être*, is its permanent collection. And yet with the torrent of exhibitions produced annually at the AGO, it is all too easy for the staff and the public at large to loose sight of this fact. However, the Gallery's recently formulated mission statement does emphasize the importance of the works of art in the Collection. Our aim is "to be a great art museum that effectively brings art and people together by achieving regional, national, and international recognition for an outstanding permanent collection and programming innovation." Visitors to the National Gallery, London, the Louvre, the Prado, and the Metropolitan Museum of Art are attracted by what is best described as a given: the greatness of the collections. But the question "What is on at the AGO?" almost invariably refers to temporary exhibitions, rather than to the richness and diversity of our Permanent Collection. I would like to focus on our modern European sculpture collection, to discuss briefly its growth in recent years, and the reasons why certain works have been acquired. The reader will also, it is hoped, be pleasantly surprised to learn of the extent of our loans to major exhibitions in the United States and Europe. Our 'silent ambassadors' have travelled to New York, Detroit, Chicago, Washington, D.C., London, Edinburgh, Paris, Venice, and Berlin. As a curator, few things give me more satisfaction than receiving a letter from a museum colleague requesting to borrow a work from our Permanent Collection. It would be difficult to overestimate the impact of such loans on our international reputation.

Top: Paul Gauguin (French, 1848-1903), *Hina and Fatu*, 1892-93; tamanu wood carving, h. 32.7 cm, d. 14.2 cm. Gift from the Volunteer Committee Fund, 1980.
Above: Alberto Giacometti (Swiss, 1901-66), *Three Figures Outdoors*, 1929; bronze, 51.5 x 38.5 x 9.0 cm. Purchase 1984.



Above: Naum Gabo (Russian/American, 1890-1977), *Linear Construction in Space No. 1*, 1942/45-49; perspex with nylon filament, 61.3 x 61.3 x 13.0 cm. Gift from the Volunteer Committee Fund, 1986.
Left: Constantin Brancusi (Romanian, 1876-1957), *The First Cry*, c.1914; polished bronze, h. 17.3 cm, l. 25.8 cm. Purchased with assistance from the Volunteer Committee Fund, 1981.

Major donations form nucleus of collection

The astonishingly rapid growth of the modern sculpture collection during the 1970s and 1980s is, in the overall history of the Gallery, a recent phenomenon. Two outstanding donations have directed our attention to the art of sculpture, which has traditionally been a somewhat neglected area of collecting by both museums and private individuals. Among private collectors, Sam and Ayala Zacks were an exception. Indeed, as Mario Amaya (former chief curator of the AGO) has written, "Sam Zacks's love of sculpture was so manifest that one remains convinced that it was his first and foremost passion." This is naturally reflected in the range and quantity of the late nineteenth- and twentieth-century sculptures that formed part of the Sam and Ayala Zacks gift to the Gallery in 1970. Their donation of carvings and bronzes by Degas, Rodin, Matisse, Maillol, Lipchitz, Arp, Giacometti, Marini, Moore, Hepworth, and Caro, as well as works by a number of lesser known sculptors, formed the nucleus of our collection of modern European sculpture.

The second major donation was, of course, Henry Moore's gift in 1974 of 101 bronzes and original plasters, 58 drawings, and some 200 prints. The AGO now housed the largest public collection of Moore's work, bringing international recognition to this institution. It was abundantly clear to the trustees, director, curatorial staff, and Volunteer Committee that modern sculpture was one of the Gallery's greatest strengths and, with our limited funds for acquisitions, it seemed logical to build on this strength. Many of the most important purchases would not have been possible without the generous assistance of the Volunteer Committee. It was also Henry Moore's wish that his gift would stimulate an interest not only in his own work, but also in the work of other masters of modern sculpture. He encouraged us to collect the work of his contemporaries.

Works provide broad historical context

Any single work of art or homogeneous group, such as the Moore collection, is inevitably enriched by providing a broader art historical context. I believe that the reason for acquiring a work of art must ultimately be based on that elusive word 'quality.' And yet, no acquisition is an island. Once installed, our perception of it is altered by the comparisons we make with other works in the Permanent Collection. Of the twelve sculptures that have been acquired since 1980, some relate to works already in the Collection, while others represent important movements in twentieth-century art such as Primitivism, Futurism, Constructivism, and Surrealism, hitherto not represented.

In 1980, when the Modern Sculpture Committee was formed under the chairmanship of Dr. Murray Frum, I drew up a list of sculptors whose works I thought would both represent the major developments of modern sculpture and provide a context for the Moore collection. The sculpture of Paul Gauguin seemed like a logical point of departure. He is, in my opinion, one of the seminal figures in the history of modern sculpture, and yet his carvings are still little known or appreciated. Gauguin, in his extensive borrowings from non-European traditions, particularly from Javanese and Oceanic sculpture, heralded the birth of Primitivism in modern sculpture. Our tamanu wood carving *Hina and Fatu* (c.1892) dates from Gauguin's first trip to Tahiti. It is in itself a stunningly beautiful object. But for the art historian it also has far-reaching implications. This was one of a number of carvings exhibited at the great Gauguin retrospective in Paris in 1906. They had a considerable impact on Picasso and were undoubtedly the inspiration for his own primitivistic wood carvings of 1907, including our fierce little *Poupée*, which was based, as were a number of Gauguin's own sculptures, on the proportions of Marquesan tikis from French Polynesia. The Gauguin and Picasso relate both to Oceanic art and to each other. Moreover, *Hina and Fatu* was almost certainly the direct source for the first version (1907-08) of Brancusi's *The Kiss*, an impressive offspring indeed.

In the early 1980s Brancusi's work was at the top of my shopping list. His influence on modern sculpture was enormous, particularly on the early careers of Moore and Hepworth. In selecting a work by a given artist, important decisions, and judgements have to be made. In the case of Brancusi, for example, I prefer the toughness of his early work to the somewhat rarified elegance of some of the later sculpture. *The First Cry* of c.1914 with the powerfully expressive gouged out mouth and groove along the nose embodies purity and simplicity of form (much admired by Moore and Hepworth). And like the Gauguin and Picasso carvings, *The First Cry* was also inspired by tribal art. Brancusi has created an image so deceptively simple, yet powerful, that once seen is not easily forgotten.

AGO loans shine in international exhibitions

Important works by Epstein, Gaudier-Brzeska, Giacometti, Gabo, and Lipchitz are among the twelve sculptures acquired since 1980. Epstein's early primitivistic carvings are undoubtedly his most important contribution to twentieth-century sculpture. *Birth* (1913-14) is an early work that reflects his interest in direct carving and in tribal art, aspects of his oeuvre that meant a great deal to the young Henry Moore in the 1920s. Gaudier-Brzeska's writings and sculpture likewise had a profound influence on Moore's development in the 1920s. The two holes through Gaudier-Brzeska's remarkable little Futurist-Vorticist *Ornement Torpille* (1914) illustrate the abstract open-

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20 Years of AGO Extension Services

We are Taking Our Show on the Road

BY GLENDA MILROD

THE EXTENSION SERVICES OF THE ART GALLERY OF ONtario, the largest and most active organization in Canada that circulates exhibitions provincially and beyond, is celebrating twenty years of successful operation. Through this service the AGO shares its treasures and resources with communities large and small across Ontario, Canada, and occasionally abroad making the Gallery's presence felt well beyond the confines of its facilities on Dundas Street in Toronto.

Like most institutions of its kind in North America, the Art Museum of Toronto, as the AGO was then called, was founded in 1900 with the democratic ideal to make art accessible to all in the community. Throughout its history, the AGO has upheld these ideals and, in addition to welcoming thousands of visitors to its exhibitions every year, has been actively participating in the dissemination of art and scholarly information beyond its walls for over forty years. Beginning shortly after the Second World War, The Art Institute of Ontario, a provincial association of visual arts institutions that included the Gallery as a senior member, produced a vast number of circulating exhibitions featuring anything from student work to original art and reproductions in order to serve the various needs of exhibition centres in the province. The demand was enormous; it soon became apparent that there was a strong need for an extension program in the visual arts, and that the Art Gallery of Ontario should be entrusted with its administration.

Serving a professional gallery network

During the past twenty years AGO Extension Services has grown and evolved in response to the everchanging profile of the 'Ontario gallery.' Our clients vary in size and mandate, from a small hanging space for art in a community library to a sophisticated national exhibition centre outfitted to meet international museum standards. Through the variety of programing we offer, we are able to meet the needs of the full spectrum.

Even though our main directive is to serve the province, we also place exhibitions that have premiered at the AGO at national venues. We have on occasion circulated exhibitions internationally – Alex Colville in China, Japan, and Britain; our Klamer Collection of Inuit Art in the United States.

Through Extension Services, the AGO's Collection and expertise is shared in an active partnership with our colleagues throughout Ontario. Over the decades, we have dedicated ourselves to the practice of respecting the conservation needs of works of art not only in-house but also while they are on the road. Through this strong awareness of our 'custodial role' as the keeper of a collection for the province, we have clearly-defined requirements for each work of art in order for it to travel and be exhibited safely. In turn we have made these requirements basic standards that must be met by the client galleries who wish to participate in our program.

We certainly have not been alone in encouraging this evolution. The Ontario Ministry of Culture and Communications (and its predecessors) as well as the federal Department of Communications, Museum Assistance Programs have provided sage advice and financial support over the years to assist galleries in upgrading their facilities and resources. Through these combined efforts, we have inherited a highly

Far left: Glenda Milrod, head of Extension Services with her secretary, Veronica Cizmar; Alex Colville at the Beijing Exhibition Centre in 1984. Below: crating technician Charles Simpson and installation officer Curtis Strilchuk prepare crates for loading onto AGO truck.

professional network of art galleries. By maintaining up-to-date information on the physical plants and program activities of all our clients, Extension Services staff can advise the AGO curators on the ability of clients to host the exhibitions they have curated for our provincial program.

Our program reflects the exhibition and collecting activities of the AGO. We provide exhibitions from sixty to five hundred running feet in size. Historical, contemporary, Canadian, and international exhibitions are all available. Media varies from traditional painting and sculpture to experimental art. We have been able to raise the profile of the AGO in such farreaching corners of the province as Haliburton, Timmins, Kenora, and Cornwall by providing exhibitions that could not otherwise be organized by these community galleries. The AGO exhibitions are viewed as being among the major highlights of their annual exhibition programs.

For eighteen years the AGO Extension Services has had a strong commitment to the presentation of work of contemporary Ontario artists through the *"Artists with their Work" Program*. This program of customcurated exhibitions where the artist is always present has enjoyed much success over the years. Because of the versatility of this exhibition/event program, we are often able to install outdoor sculpture exhibitions in the community assisting them in broadening their audience and gathering more local support for visual art activities.

Through Extension Services and its programs the AGO has a strong presence province-wide. Aside from our varied exhibition program, we administrate a *Speakers Service*. Curatorial and education staff go out to provincial galleries to provide lectures/tours on circulating exhibitions, specific art subjects, and workshops for docent training. We also are able to provide an *Advisory Service* to our clients on subjects of museological concern such as physical plant improvement, new buildings, technical concerns, administration, funding sources, budgeting, programing, and board/staff relations. We can assist in the training of client technical staff. Since new clients are usually visited by a member of Extension Services staff, we are able to provide on-site advice.

Our clients look for our *Catalogue of Services* each year which provides our plans for future programs. We will continue our commitment to smaller community galleries through our *Contact* program of three small exhibitions each year. We will also present an *AGO Collection in Focus* exhibition each season. This series presents an important work in our Collection within a context of other works and graphic support. Presently we are circulating *Arthur Hughes: Lady with the Lilacs* which will be on view at the AGO from February 11 to April 2, 1989. We are often able to select from an exhibition that has opened at the AGO and present it provincially. We have just completed touring *Loring and Wyle: Sculptors' Legacy* to Sudbury, Sault Ste. Marie, Stratford, Peterborough, and Oakville.

Positive impact of Stage III expansion

With the great success of the exhibition *Surrealism and Its Influence*, which celebrated the recent acquisition of Yves Tanguy's *The Satin Pillow*, we will be offering an exhibition that will select a group of fine paintings and sculpture from our Collection that have not previously been circulated provincially. Titled *Aspects of Impressionsim* it will commence circulation in January 1991.

We are able to share these more precious pieces from our Collection because of the high level of professionalism reflected in the staffs of our provincial partners and their commitment to museum practices and the maintenance of a fine physical plant.

The AGO celebrates the commitment that was initiated through the original efforts of The Art Institute of Toronto. The network has grown; the level of professionalism is enviable. With the upcoming completion of Stage III, the AGO will seek to provide improved and expanded service to our province-wide community.

Glenda Milrod is head of Extension Services at the AGO.

SCULPTURE continued from p. 1

ing up of the figure some seventeen or eighteen years before such features appeared in the sculpture of Moore and Hepworth.

With the purchase of Giacometti's 1929 bronze *Three Figures Outdoors*, the Gallery acquired one of the masterpieces of early Surrealist sculpture, an area hitherto not represented in the Collection. Although Giacometti is best known for his later elongated representations of the human body, it was in his carvings and bronzes of the late 1920s and early 1930s that he made his most original contribution to the history of modern sculpture. The Surrealistic works of both Moore and David Smith owe a great deal to Giacometti's early sculpture.

Constructivist sculpture was, until the acquisition of three works by Gabo, another major lacuna in the Collection. These were acquired under the new chairmanship of Mr. Michael Scott. *Model for a Fountain* (1923-24) is one of Gabo's most beautiful early constructions. Anyone who has seen Gabo's *Linear Construction in Space No. 1* (1945-49) installed in the Irina Moore Gallery in close proximity to the stringed figure sculptures by Moore and Hepworth, will understand at a glance the close stylistic links that developed among these three artists. One of the justifications of acquiring this particular Gabo was because it relates so nicely to works by Moore and Hepworth already in the Collection.

It has often been said of this country that reputations must first be made abroad, before individuals are recognized at home. To a certain extent, this holds true for 'the stars' of our Permanent Collection. We seem either to take for granted or, even worse, fail to recognize the greatness, *by any standards*, of works that are permanently displayed at the Art Gallery of Ontario. Take, for example, our superb Chardin still life *Jar of Apricots* which was included in the 1979 retrospective shown in Paris, Boston, and Cleveland. The painting was reproduced in colour in the June 25 issue of *Time* magazine. *La Soupe*, one of Picasso's most beautiful and haunting paintings from the Blue Period, was shown in the exhibition *Homage to Barcelona*, seen in London, Barcelona, and at three Japanese museums in 1985-86 and in 1987. The painting was reproduced in colour on the poster published for the three venues in Japan. I am sure that one of our most important early twentieth-century pictures is far better known in Japan than it is in Canada.

What of the requests for loans of works from our modern sculpture collection? I doubt that the Art Gallery of Ontario has ever been so well represented as it was in 1984-85 when we lent five carvings and bronzes by Gauguin, Matisse, Picasso, Brancusi, and Moore to *"Primitivism" in Twentieth Century Art: Affinity of the Tribal and the Modern*, one of the most ambitious exhibitions ever organized by The Museum of Modern Art, New York. The show subsequently travelled to the Detroit Institute of Arts and the Dallas Museum of Art. In 1986, we lent the Gaudier-Brzeska *Ornement Torpille* to the important *Futurismo e Futurismi* exhibition at the Palazzo Grassi, Venice. Epstein's carving *Birth* was included in the 1987 retrospective at the Leeds City Art Galleries and at the Whitechapel Art Gallery, London. Gauguin's *Hina and Fatu* looked stunning at the National Gallery of Art, Washington, D.C. in the retrospective *The Art of Paul Gauguin*, which is currently at the Art Institute of Chicago. The early Giacometti bronze *Three Figures Outdoors* has been included in the important retrospective which opened in September at the Hirshhorn Museum and Sculpture Garden in Washington, D.C., and which will subsequently travel to the San Francisco Museum of Modern Art. One of our three Gabos, *Construction in Space with Net* (1951-52) is currently at the Berlinische Galerie (Berlin) in an exhibition that reconstructs the 1959 Documenta 2 exhibition at Kassel. And finally, it should come as no surprise to learn that we have lent three sculptures and sixteen drawings to the major Henry Moore retrospective that opened in September at the Royal Academy of Arts, London. The first items that Prime Minister Margaret Thatcher looked at, as she toured the show before the opening ceremonies, were two early drawings from our Collection, copies of works of art that Moore had done in Italy in 1925. I had a sudden urge to wave the Canadian flag in her direction.

Alan G. Wilkinson is curator of twentieth century art at the AGO.

DECEMBER • CALENDAR OF EVENTS

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			Gallery School *Register for the new intensive adult studio course "Drawing from Mark to Magic: The Twenty-Week Workout." Call 979-6621.*	**1** Exhibitions *Ian Carr-Harris* / continues Gallery Talk *Holbein Drawings* / 2 pm	**2** Films *Civilisation Series* / 12:30 pm	**3** Count on The Impulse Shop for imaginative gifts this Christmas.
4 For Kids *Family Studio* / 1-4 pm *Hands On* / 1-4 pm	**5** AGO Gift Admission Voucher is the perfect $5 gift for your friends. Available at the Gallery Shops.	**6** If you wish to plan a Gallery Tour for a group call the Education Scheduling Office at 979-6601.	**7** *Art in the Morning* / 9:30 am	**8** *Special Evening for Members* / 7 pm Gallery Talk *Holbein Drawings* / 2 pm	**9** Film *Civilisation Series* / 12:30 pm Gallery Talk *Gallery Highlights* / 2 pm	**10** Exhibitions *Drawings by Holbein* / continues Visit The Coffee Shop or the fully licenced Restaurant for delicious lunches.
11 For Kids *Family Studio* / 1-4 pm *Hands On* / 1-4 pm RCM Concert *Christmas Concert with John Hess* / 3 pm	**12** Club AGO *Christmas Party* / 6 pm	**13** An excellent selection of videos and film classics are available for rent from the E.P. Taylor Audio-Visual Centre.	**14** *AGO Spectrum* / TVO 10:30 pm Exhibitions *A Celebration of Toys* / continues	**15** The Grange *Christmas Evening with Daniel Hyatt* / 7:30 pm Gallery Talk *Holbein Drawings* / 2 pm	**16** Buying or renting a work of art for Christmas is easy at the Art Rental and Sales Gallery.	**17** New Memberships and renewals are processed quickly from 12 to 3 pm daily at the Membership Centre in the Lobby.
18 For Kids *Family Studio* / closed *Hands On* / 1-4 pm *AGO Spectrum* / La Chaine française de tvo (in English), 10:30 pm	**19** The Impulse Shop is fully stocked with well-designed festive gift items.	**20** Meet for drinks or a light lunch in the elegant Members' Lounge.	**21** On Wednesdays the fully licenced AGO Restaurant is open for dining.	**22** Gallery Talk *Holbein Drawings* / 2 pm Add sparkle to Christmas with gifts from The Jewellery Shop.	**23** Gallery Talk *Gallery Highlights* / 2 pm	**24** **Gallery, shops, and services close at 4 pm.**
25 **Christmas Day. Gallery, shops, and services closed.**	**26** **Gallery, shops, and services closed.**	**27** AGO gift certificates are redeemable at all AGO retail outlets.	**28** The Norma Ridley Reading Room is a quiet space off the Members' Lounge.	**29** Gallery Talk *Gallery Highlights* / 2 pm	**30** The AGO is accessible to disabled people and a number of wheelchairs are available.	

ARTISTS WITH THEIR WORK

In the Spirit of Dialogue and Participation

BY MARCIE LAWRENCE

OVER THE PAST EIGHTEEN YEARS THE "ARTISTS WITH their Work" Program, Extension Services, has been providing wide-reaching opportunities for artists, the exhibiting galleries, and their communities at large to get involved with art in a spirit of dialogue and participation. Each year the AGO offers a roster of seventy to eighty artists whose work is available for exhibition in public galleries, artist-run centres, university/ college and library galleries throughout Ontario. The emphasis is on the presence of the artist who give lectures, workshops, critiques, and lead field trips, or other activities encouraging interaction between members of the community, the art, and its maker. The comments we receive from participants, artists, our colleagues, and the public alike, is a good indication of just how enriching such an experience can be. For the artists it often offers a unique opportunity to view their work from a different perspective as revealed in the following comments.

The Program has given me not only the opportunity to exhibit my work throughout the province, but also to teach people of all ages in the workshops and lectures I have conducted. In addition to this, I have also travelled to areas which normally I would not have the chance to explore. I have continuously met people both professionally and in the community who have added a special richness to the experience. (Lupé Rodriguez)

A solo exhibition gives me the opportunity to see the paintings in a space that is built for viewing. It is then that I can look critically and am given the chance to see the work in relation to one or two years activity and research… One thing I noticed from this trip is that people interpret differently from different parts of the country. They see things differently, have a different set of basics. All this of course, in relation to myself and where I have lived. (Joan Krawczyk)

It's an excellent way to communicate and develop ties with the artistic communities throughout Ontario. It's certainly helped to broaden my awareness of the activity going on throughout this province. (Shelagh Alexander)

The whole experience was an immensely valuable one. As an artist who lives as a gambler in the commercial gallery circuit it is heaven to be able to set that aside and deal with the *ideas, philosophy, and aesthetic and historical motivations of one's work*. For me – from a developmental point of view, the program is wonderfully challenging and stimulating. (Jennifer Dickson)

In 1987 fourteen new artists have been selected by jury to join the roster of participants in "Artists with their Work." Interested Ontario artists are encouraged to apply by calling Marcie Lawrence (above) coordinator of the program.

The "Artists with their Work" Program facilitates this interaction between artists throughout the widespread communities of this province. It is of equal importance and value to the increased accessibility exhibiting galleries have to contemporary artwork, and to the obvious benefits the exhibition, workshops, and lectures have for both the artists and participants alike. I feel privileged to not only have the opportunity to exhibit my creative response to that which inspires and motivates me; but also the first hand opportunity to express techniques and purpose. (George Raab)

In turn the impact that an artist leaves on the community they have visited is a long-lasting contribution to its cultural life. Their presence is stimulating, provocative, informative, and educational. In addition to articulating their own work with dedicated professionalism, they address regional concerns, the creative process, and current issues. The following are comments offered by members of the staff at some of the participating galleries.

The Program allows us to expand our schedule of exhibitions of Contemporary Canadian Artists. In addition we were able to make relevant connections to this year's curatorial emphasis on the creative process and demystification of the artist. The exhibition drew a lot of interest from our audience. The visits to the artists' studios were also successful. The students and public who attended acquired an exciting new perspective on the artists and their work. They identified with the artists as real people dealing with life experiences common to their own. (Dale Barrett, Oakville Galleries)

The Art Gallery of Ontario "Artists with their Work" shows are the highlights of our exhibition schedule and the visits to the campus of dynamic and articulate professional artists are stimulating and inspiring to our students. (Dave Gordon, St. Lawrence College Saint-Laurent Art Gallery, Kingston)

The Art Gallery of Ontario "Artists with their Work" Program is a wonderful resource for the gallery system. The experiences that the students and public had participating in their workshops was priceless. (Brenda Wenstob, Woodstock Public Art Gallery)

The Art Gallery of Ontario assistance… has been very important to the community of Thunder Bay. We are here in the midst of a cultural awareness explosion and the extension program of the Art Gallery of Ontario to make artists and their work accessible to all in Ontario is a valuable contributing factor in the artistic growth taking place in Northwestern Ontario. (Elle Saj, Monitor North, Thunder Bay)

It is inspiring to those of us involved directly with the program to continue to provide this type of programing which encourages the promotion of contemporary art in communities large and small. We acknowledge, however, that the program could not have experienced such growth and positive reception without the thorough commitment of the artists, the enthusiasm and diligence of staff in galleries throughout the province, and the responsiveness of the communities that act as hosts to the "Artists with their Work" programs.

Marcie Lawrence is program coordinator, "Artists with their Work" and Outreach Ontario/Festival programs, Extension Services at the AGO.

Exhibitions

Ian Carr-Harris 1971-1977: A Fraser Elliott Foundation Canadian Contemporary Exhibition
Gallery of Contemporary Art
through February 5, 1989
This exhibition includes 20 sculptural and photo-textual works and installations that date from 1971 to 1977. The importance of these works was not sufficiently recognized at the time of their creation; by presenting this unique body of work as it would have been received in its time, the exhibition becomes an instrument in the reconstruction of the history of Canadian art in the 1970s.

Drawings by Holbein from the Court of Henry VIII: Fifty Drawings from the Collection of Her Majesty The Queen
Sam and Ayala Zacks Wing
through January 15, 1989
When Hans Holbein suddenly died of the plague in 1543 he left behind in his London studio a collection of life drawings illustrating prominent members of the court of Henry VIII. The portraits, which were rediscovered in 1727 by Queen Caroline consort of King George II in a bureau in Kensington Palace, show remarkable insight into the characters of the sitters and reveal much information about life in Renaissance England. The AGO presents this outstanding exhibition in the context of a didactic display of art and artefacts from the Tudor era.

Organized by the Royal Library, Windsor Castle. Sponsored by the **Chubb Insurance Company of Canada**, with additional support from **British Airways** and the Government of Canada's Insurance Program for Travelling Exhibitions.

Chubb Insurance Company of Canada

Walter Trier: A Celebration of Toys
Walter Trier Gallery and Anteroom
through February 5, 1989
The exhibition includes a selection of wooden folk toys from Saxony, West Germany and watercolor illustrations that were originally created for a book on folk art researched and illustrated by Walter Trier in 1921-22. All works in the exhibition are part of the Trier-Fodor Foundation gift in the AGO's Permanent Collection.

Selections from the Klamer Family Gift of Inuit Art
Restaurant Corridor
through March 5, 1989
In 1978 Marcia and Harry Klamer donated part of their exquisite Inuit art collection to the AGO. They also expressed their wish to have selections from the collection on display at most times so that visitors to the Gallery could enjoy the beauty of these works and might come to understand that a wondrous Eskimo heritage has existed for thousands of years. This exhibition is part of the AGO's ongoing effort to fulfil that wish.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth- through 20th-century paintings, 19th- and 20th-century sculpture, and major paintings from the contemporary collection.

Georgia Ridley, John Ridley, and J. S. McLean Galleries
Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery
Selections of contemporary Canadian art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore collection.

This charming wooden horseman from the Erzgebirge region of southern Germany may be seen in the special holiday display *A Celebration of Toys* that features antique toys from the collection of Walter Trier. Gift of the Trier-Fodor Foundation, 1977.

Prints and Drawings Galleries
Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated by Extension Services during the month of December. Dates are subject to change.

Carole Condé and Karl Beveridge: Standing Up
McMaster University Art Gallery, Hamilton
through December 4

Paterson Ewen: Phenomena Paintings 1971-1987
Dalhousie Art Gallery, Halifax, Nova Scotia
through December 11

Signs: An Exhibition of Critical Photography
The Nickle Arts Museum, Calgary
through January 1, 1989

Printmaking in Nineteenth-Century France: The Touche Ross Gift to the Art Gallery of Ontario
Vancouver Art Gallery
December 1, 1988 – January 8, 1989

Edward S. Curtis: Photographs of Indians
Woodstock Public Art Gallery
December 1, 1988 – January 15, 1989

Walter Trier: The Animals' Conference
Timmins Museum: National Exhibition Centre, South Porcupine
December 7, 1988 – January 10, 1989

French Printmaking of the Eighteenth Century
The Glendon Gallery, Toronto
December 8, 1988 – January 8, 1989

Carole Condé and Karl Beveridge: Standing Up
Art Gallery of Windsor
December 17, 1988 – January 29, 1989

"Artists with their Work" Programs

Nora Hutchinson: Video Screenings
Sarnia Public Library and Art Gallery
continuing to December 3

Teri Chmilar: Video Screenings
Sarnia Public Library and Art Gallery
continuing to December 3

Sylvie Bélanger: Installation
Sarnia Public Library and Art Gallery
continuing to December 3

Joan Krawczyk: Paintings
Thunder Bay Art Gallery
December 2, 1988 – January 22, 1989

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. For group tours contact the Education Scheduling Office at 979-6601. Join us during December:

Tuesday to Thursday at 12:15 pm and 2 pm
Wednesday at 6 pm* and 7:30 pm
Friday at 11:15 am** and 2 pm
Saturday and Sunday at 2 pm and 4 pm
Visites Commentées : le dimanche à 14h30

Please note that Gallery Talks will not be given on the following dates: Saturday, December 24; Sunday, December 25; and Saturday, December 31.

***Rendezvous with Art**
A program for the after-work crowd featuring a half-hour tour which is followed by informal discussion.

****Artful Conversation**
A program offered every Friday, featuring a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

Gallery School

Adult Studio
Gallery School
January 4, 1989 – March 9, 1989
The Gallery School continues to offer studio art courses for adults, catering to both the novice and the more experienced student. Winter term courses include: introductory and intermediate life and portrait drawing, painting, printmaking, and watercolour. Classes are held Wednesday and Thursday evenings from 7-10 pm and run for eight weeks.

Beginning in the winter term a course entitled "Drawing from Mark to Magic: The Twenty-Week Workout" will be introduced. This course is designed for those who wish to pursue an intensive course of instruction in the use of drawing materials. Both traditional and contemporary approaches will be covered.

Registration is accepted by mail or in person and confirmed on receipt of payment. Early registration is recommended due to limited class size. Tuition is $125 for Gallery Members and $150 for non-Members. Cheques may be post-dated to the first day of classes. Faculty and courses are subject to change and are available only upon sufficient enrollment. Call the Gallery School at 979-6621 for further information.

Family and Community Studio
Gallery School
Sundays 1-4 pm. Studio is closed on December 18 and 25, 1988 and January 1, 1989.
Family and Community Studio is a family drop-in program where kids and parents make art together in the Gallery School. Materials for drawing, painting, printmaking, and sculpture are available with guidance provided by Gallery School artists. Open to the public and Gallery Members. Children under 12 must be accompanied by an adult. Recreation groups, clubs, or organizations cannot be accommodated. Family and Community Studio is free with admission to the Gallery.

For Kids

Hands On
Sundays 1-4 pm. Closed on December 25, 1988 and January 1, 1989.
Hands On is a unique opportunity for families to explore art-related concepts in an informal, imaginative environment. Come create a live portrait using fabulous costumes, do high-tech drawing on a computer, make a huge pipe sculpture, or experience the magic of colour.

Tickets for hourly sessions are available each Sunday at the Information Desk. First come, first served. Children ages 4-12 must be accompanied by an adult. For more information call 977-0414 ext. 352.

Hands On appreciates the generous support of **Atari Canada Corp.** and **Irwin Toy Ltd.**

Concerts

Sunday Concert Series
The Walker Court
Sunday, December 11, 3 pm
AGO's popular concert series organized in collaboration with the Royal Conservatory of Music (RCM) embodies the highest musical standards, with performing artists drawn from the RCM faculty, and instrumental and vocal ensembles.

This month's Christmas concert is presented under the direction of pianist John Hess recipient of the prestigious Forsythe Award and numerous Canada Council grants. Mr. Hess is a member of the faculties of the University of Toronto and the Royal Conservatory of Music and is the musical director of the Comus Theatre Workshops. He has performed extensively throughout Canada and the United States both as soloist and chamber musician.

The Sunday Concert Series is supported by **96.3 CFMX-FM 103.1. The Sound of a Different Drummer.**

Spectrum

Viewing Times
TVOntario: Wednesday, December 14, 10:30 pm, and on La Chaine française de TVO: Sunday, December 18, 10:30 pm (in English).
AGO *Spectrum*, the Gallery's art magazine on the educational network of the province of Ontario, offers a new exciting program each month.

AGO *Spectrum* is Canada's only television program produced by an art museum and is uniquely designed to address current issues in the visual arts. The December edition focuses on the expression of spirituality in art over the centuries and highlights masterpieces from the AGO's Permanent Collection.

Films

Noon-Hour Films
Fridays at 12:30 pm in The Jackman Hall. Free with admission to the Gallery.

Civilisation Series
This remarkable 13-episode series was produced by BBC Television with Kenneth Clark who takes the viewer from the fall of the Roman Empire through the ages to contemporary life. Against the background of history he highlights works of genius: in architecture, sculpture, and painting; in philosophy, poetry, and music; in science an engineering. Clark's enthusiasm for the arts is contagious and each episode glows with excitement.

December 2
The Fallacies of Hope
The French Revolution led not to freedom but to the Terror, the dictatorship of Napoleon and the bureaucracies of the 19th century. Sir Kenneth Clark traces the progressive disillusionment of the artists of the Romantic Movement through the music of Beethoven, the poetry of Byron, the paintings of Gericault, Turner, and Delacroix, and the sculpture of Rodin.

December 9
Heroic Materialism
This final program shows how the heroic materialism of the past hundred years has been linked with an equally remarkable increase in humanitarianism.

The Grange

The Grange was at the centre of intellectual life in Canada even before it became Toronto's first art gallery. Between 1875 and 1910, the controversial historian Goldwin Smith lived there and his presence attracted prominent politicians and men of letters from around the world. Looking at its urban setting today, it is hard to believe that The Grange once sat in the midst of a 100-acre park that stretched from Queen Street up to Bloor. Restored to its 1830s splendor, it is Toronto's most popular living museum and an integral part of the AGO.

Free with admission to the Gallery. Entrance to The Grange through the AGO and through the park. Adult tours are arranged by calling 977-0414 ext. 237. For school tours, call 979-6601.

A project of the Volunteer Committee.

A Christmas Evening at The Grange
Thursday, December 15, 7:30 pm

In 1817 D'Arcy and Sarah Boulton first gathered family and friends around them at The Grange to celebrate the Christmas season. Today, we are carrying on that tradition with pine wreaths in the windows, cedar rope and red velvet ribbon decorating the staircase, shortbread cooking in the oven, and mulled cider on the hearth. Celebrated actor, Daniel Hyatt will be paying a return visit to the town of York and will present Charles Dickens's *A Christmas Carol*. It should be a warm, happy evening, and we invite our friends to join us. Tickets are $10.

Gallery Hopping

Two Outstanding Collections
Wednesday, January 25, 1989
7:30-9:30 pm
Meet in the lobby of First Canadian Place at the north-east corner of King and York Streets to view two impressive corporate collections – one belonging to Abitibi-Price Inc., the other to Sun Life Assurance Company of Canada. Tickets are $10 and refreshments will be served.

A new intensive drawing course for adults is one of the offerings of the Gallery School curriculum this winter.

Travel AGO

Morocco and Southern Spain
April 1-16, 1989

Join us for two weeks in Morocco and Spain. We travel north from exotic Marrakech, tracing the Moorish advance in art and architecture through Fès and Meknès. From Tangier, we'll continue on through romantic Andalucia and visit the treasures of Granada, Cordoba, and Seville.

California
April 3-14, 1989
Our spring trip begins in Los Angeles where we will visit the new Museum of Contemporary Art, and its unique exhibition space, the Temporary-Contemporary. From Malibu Beach we will proceed to Pasadena, a city renowned for its museums and architecture as well as the world famous Huntington Library. On our way to San Francisco, our bus will be stopping overnight near San Simeon to visit the famed Hearst Castle, and we'll spend a night in charming Carmel before a brief stop in Monterey. While in San Francisco we will explore Golden Gate Park and its fine museums. In Berkeley, we'll tour splendid architectural sites, have lunch at the Faculty Club, and visit the University Art Museum to view the paintings of Hans Hofmann. A trip to the Napa Valley for wine tastings and a four star champagne dinner will bring our trip to a memorable close.

The Queen Charlotte Islands: Emily Carr Country
May 25 – June 2, 1989
Touring museums in Vancouver and Victoria is the ideal way to prepare for a five-day cruise in the majestic Queen Charlottes. Aboard the *Phaedra*, we will visit Ninstints, Cumshewa, Skidegate, and Masset – deserted Haida villages lovingly recorded by Emily Carr.

Villas and Gardens of Northern Italy
September 16-30, 1989
Italy *is* beauty, history, poetry, romance, wonderful food, and great art. We will explore the northern regions, from Stresa to Verona, Asolo, and Venice. Highlights on our agenda are the famous gardens, villas, and collections on Lakes Maggiore, Lugano, Como, and Garda. The well-known writer and art historian Peter Lauritzen will join us for part of the tour.

Oriental Splendors of Thailand
October – November, 1989
Explore the exotic kingdom of Thailand – a world of vivid contrast and the home of gentle people. We will witness life on the busy canals, and visit golden Buddhist temples, grand palaces, and local tribes in the mountains where old crafts are still proudly practised by the inhabitants. From Bangkok we'll travel to the ancient capital of Ayutthaya, the northern city of Chiang Mai, and the lush mountain area of the Golden Triangle.

For brochures or more information, please call 977-0414, ext. 263. Travel AGO is a project of the Volunteer Committee.

Members' Activities

For the following programs, tickets must be purchased in advance. To order tickets by mail, please follow the instructions on page 6; to order by credit card, please call the Volunteer Office at 977-0414 ext. 263.

A Member may purchase up to four tickets. Refunds are available only up to three working days prior to the scheduled events. These are projects of the Volunteer Committee.

Art in the Morning

Portraits in The Grange
Wednesday, December 7, 9:30 am
Join us in the Members' Lounge for some Christmas cheer then visit The Grange and view its festive decorations. A docent tour will provide fascinating glimpses of life in the 19th century through the personalities depicted in the portraits gracing the walls of this lovingly restored house. Tickets are $4.50.

Mystery Tour
Wednesday, January 25, 9:30 am
Meet in the Members' Lounge for a continental breakfast and then enjoy an intriguing tour with David Wistow who will discuss some fascinating but often overlooked aspects of the Gallery's collection. Tickets are $4.50.

Sunday Start With Art

Ian Carr-Harris
Sunday, January 15, 11 am
Join us in the Members' Lounge for a continental breakfast followed by a tour of the sculptural and photo-textual works of one of Canada's most respected installation artists. Tickets are $6.

Special Evenings for Members

Christmas in The Grange
Thursday, December 8, 7 pm
Gather in The Grange for a slide presentation on Christmas celebrations of a century ago. Then take a nostalgic walk through the bedecked rooms of this beautifully restored house. Enjoy conversation and good cheer with a glass of punch and seasonal dessert treats. You will be directed to The Grange House from the lobby of the AGO. Tickets are $12.

Director's Choice
Wednesday, January 18, 6 pm
Gather in the lobby for a tour by Director William Withrow of the AGO's Permanent Collection. Mr. Withrow will draw on more than 25 years of memories and experiences to provide unique insights into some of his favourite artworks. Dinner in The Restaurant follows the tour. Tickets are $24.

Club AGO

Christmas at The Grange
Monday, December 12, 6-8:30 pm
Join us for Club AGO's first Christmas party in the Grange Music Room. Mingle with your fellow Members and enjoy the warm atmosphere of this historic house splendidly decorated for the holidays.

Free admission for Club AGO Members with donation to the Food Bank. For non-Members $5; for student non-Members $3. Cash bar. R.S.V.P. 977-0414, ext. 263.

Behind the Scenes

Attention Collectors of Canadian Art

Photographer Alfred Upton captured this portrait of Canadian artist Charles Comfort in 1958; silver print, 33.0 x 38.1 cm. AGO purchase, 1988.

HOW WOULD ONE CHARACTERIZE CANADIAN PAINTING between the wars? It is often distance not only in time but also in space that provides the necessary perspective to objectively evaluate the art of our own country. We often gain a new objectivity and come to know ourselves better by leaving our native land either physically or psychologically.

This is the premise of an exhibition being planned by Christine Boyanoski, assistant curator of Canadian historical art, that will compare Canadian and American art from 1920 to 1939 by going beyond a strictly Canadian point of view. New insights will be gained by holding familiar (and not so familiar) Canadian works up to contemporary paintings from the United States. The effectiveness of this approach was proven by the valuable contribution of *The Mystic North* exhibition organized by the AGO in 1984 which placed the Group of Seven, Tom Thomson, and Emily Carr in the company of Scandinavian and modernist American painters from earlier in this century.

In connection with the research she is doing in preparation for this exhibition, Christine is seeking oil paintings, watercolours, and prints by Charles Comfort and his contemporaries (John Alfsen, Bertram Brooker, Kathleen Daly, Lauren P. Harris, L.A.C. Panton, Peter and Bobs Haworth, Yvonne McKague Housser, Will Ogilvie, George Pepper, Gordon Webber, and others). Please call or write if you have anything of interest, 977-0414 ext. 323.

Spectrum Adopts Provocative Approach

SPECTRUM, THE GALLERY'S MONTHLY ART MAGAZINE on TVOntario, is currently into its fourth year of production. From a program originally consisting of "what's-going-on-at-the-Gallery" articles featuring the institution's busy schedule of temporary exhibitions, *Spectrum* evolved into a more broadly-based and relevant arts program. The aim of the '*Spectrum* team' – Henry Dunsmore, David Wistow, and Barbara Arsenault – is to provide viewers with a provocative cross-section of art ideas and opinions, drawing upon professional expertise from both inside and outside the institution.

The 1988-89 season offers viewers glimpses into the private spaces and thoughts of Canadian artists, it examines behind-the-scenes activities, and explores issues that concern our cultural community.

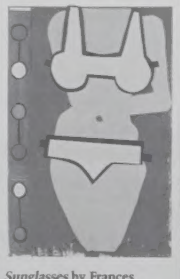
In the October 1988 edition, *Spectrum* selected the theme of 'place' (the Canadian environment) and focused upon its impact on artists over the last two hundred years. It raised such questions as why artists paint landscapes and how landscape painting acts as a barometer of human endeavor and values. To obtain a broad base of opinion, *Spectrum* not only interviewed the Gallery's curator of Canadian historical art, Dennis Reid, but also a York University sociologist, painters Charles Pachter and Joyce Wieland, and three young artists of the FASTWÜRMS group, whose recent extraordinary installation of works in the AGO's Gallery of Contemporary Art, based on their trips into Ontario's northland confronted similar questions of 'place' and how we define it.

The visual arts, both past and present, offer us significant clues into who we are, as individuals and as a community. Drawing upon the AGO's rich resources, each month *Spectrum* endeavours to provide a dynamic and challenging forum on TVO for interpreting such clues, making art more enjoyable and more rewarding for everyone.

For *Spectrum* dates and times turn to page 4 of *AGO News* or check your television listings.

duotones among its 1308 pages. $500 – less than a plane ticket with no expiry date.

Art Rental and Sales Gallery



***Sunglasses* by Frances Polock James is one of the art works you can take home from our gallery.**

Off the wall! This special installation for Christmas shoppers continues through January 8. As the name implies, all works in the installation are available immediately. There are works of art appealing to all tastes: paintings, sculptures, prints, and photos of various sizes and prices including some humorous ones in addition to some fine Inuit pieces. A project of the Volunteer Committee.

Shops and Services

Gift Admission Voucher
A gift of art ... for all seasons but especially at Christmas time. This Gift Admission Voucher, enclosed in an AGO fine art reproduction card, is the perfect $5 gift for your non-Member friends, your neighbours, out-of-town visitors, or anyone you like. The voucher entitles the recipient to a single or family admission to the AGO plus a 10% discount in one of the shops or The Restaurant, and a chance at a free membership. Purchases can be made at the Gallery Shops. Quantity discount. Inquire at the Volunteer Office by calling 977-0414 ext. 263. A project of the Volunteer Committee.

AGO Book Shop
Return to a beloved 13th-century city by travelling through the pages of *The Art of Florence*. Written in a highly enjoyable and accessible style, this book is guaranteed to raise any reader to the heights of early Renaissance inspiration. In two volumes, sized 11" x 13", slip cased and gold stamped, illustrated with 701 full-colour plates and 854

The Impulse Shop
An abundance of well-designed festive gift items include Christmas decorations and centrepieces, stocking stuffers for all ages, distinctive gift wrappings, and greeting cards. A project of the Volunteer Committee.

The Jewellery Shop
Sparkling new jewellery for Christmas giving: extravagant ropes of crystal beads, brilliant-set earrings, brooches of precious crystals webbed in silver. Art Deco pins and earrings in marcasite in addition to fabulous, fun jewellery. A project of the Volunteer Committee.

The Reproduction Shop
Posters featuring picturesque Canadian winter scenes make perfect seasonal gifts for friends and family. The Reproduction Shop also carries a fine selection of Canadian and international fine art reproductions and posters. Let our custom framing service staff add that finishing touch to your purchase. A 10% discount to Gallery members. A project of the Volunteer Committee.

Audio-Visual Centre
The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan, or in-house viewing by appointment. Film classics in video format now available for loan.

The Restaurant
The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed. For reservations call 977-0414 ext. 206 or 279.

The Coffee Shop
A pleasant snack stop on your AGO tour.

Members' Lounge
Meet for drinks or a light lunch in the elegant room overlooking The Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room
A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

***Chesterville* by Pauline Paquin is available in The Reproduction Shop. © Pauline Paquin and Canadian Art Prints Inc.**

Membership Centre
Information and service for Members in the lobby. Instant membership renewal, gift memberships, and guest passes are available. New memberships issued. All inquiries about AGO membership are welcome.

Services for Disabled People
Ramp access through east lobby doors or through lower doors via west-side of ramp; limited number of wheelchairs available; large-print floor plan indicating facilities/access; signed Gallery talks for hearing impaired people on the last Saturday of each month at 2 pm.

Holiday Hours
December 24 and 31: Gallery, shops, and services close at 4 pm. December 25, 26, January 1 and 2: Gallery, shops, and services closed.

The Edward P. Taylor Audio-Visual Centre will close December 22 at 5 pm and will remain closed until January 3. Open December 28 and 29, 11 am – 5 pm.

Donor Cards
A Project of the Volunteer Committee
Donations may now be made to the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation, or other occasion. The person or family to be honoured will receive a special acknowledgement card, and tax receipts will be issued for gifts of $5 or more. Please include the following information with your donation:

a) The donor, your name, and address.
b) The occasion to be honoured.
c) The name and address of the recipient.
d) Donation cheque payable to the Art Gallery of Ontario.

Forward mail to:
Volunteer Office
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4

ART GALLERY OF ONTARIO

DECEMBER 1988

AGO NEWS

Seasons Greetings from The Grange

The Magic of a Christmas Past

BY RHONDA PEREGRINE

IMAGINE A TIME WHEN LIFE MOVED MORE SLOWLY, WHEN Christmas was a peaceful, joyous experience, and not the exhausting and somewhat nerve-racking festive celebration that it has become today. To the early settlers in Upper Canada, Christmas was a day of religious observance and the fellowship of a hearty meal with family and friends. There was little decorating, no Christmas trees, and no stockings. For that matter, there was no Santa Claus to remind children to be good. In many rural areas school was open as usual on Christmas Day.

At the historic Grange house Christmas is faithfully recreated each year as it was likely to have been celebrated in the early 1830s. Christmas was a more lavish affair for The Grange's inhabitants than it was for other townspeople. A typical Christmas Day would begin with Mr. D'Arcy Boulton, his wife Sarah Anne, and their children attending St. James Church on King Street to hear Rev. Strachan deliver his famous, never-ending Christmas sermon. After returning home and reading out loud the Christmas letters from relatives in far away England, father would distribute small gifts to the children. The gifts were very simple, often handmade, and seldom wrapped. There was no tree to put them under for trees were not a part of the custom as of yet. Christmas trees were introduced to England by German-born Prince Albert, consort of Queen Victoria, in 1841. From there the fashion spread, first among the nobility and then the general public, until the custom was brought to Canada a few years later. In the 1830s Christmas decorations at The Grange were simple – handmade from pine boughs, berries, and nuts, which the children gathered from the nearby woods.

The Boulton family celebrated Christmas with many customs that we are unfamiliar with. One special activity that everyone enjoyed was gathering around the wassail-bowl for story-telling. "Was hael" comes from the Saxon expression meaning "be of good health." According to pagan tradition, it was customary for people to go out into the orchards to "wassail" the trees by pouring cider over the roots in hopes of a bountiful harvest. It later became a festive punch prepared at Christmas time that generally consisted of eggs, sugar, spices, and roasted apples in some type of hot alcoholic beverage. The best description is from a children's book of 1856: "(the wassail bowl is) made of wine, with some water, with spices of various sorts and roasted apples which float in triumph on the top. The proportions of each are not important – in fact, they should be adapted to the taste of the drinkers. The only caution that seems necessary is to spare the water."

The tradition of burning the Yule Log was brought to the colonies quite early. A large log was brought home to dry, decorated with greenery, and then often returned to the woods where the children would take part in a game searching for it. It was lit with a brand or charred stick from the previous year, symbolizing perpetuity. The log would be lit Christmas Day and burned in the fireplace until the Twelfth-night.

View of The Grange drawing-room tastefully decorated for the holidays.

Christmas dinner was a very elaborate affair at The Grange. Friends and family gathered around the table for a feast of about fourteen different courses. A Christmas dinner may have included: oyster soup, boiled turbot, roast turkey with cranberry sauce, roast beef, roast pork, potatoes, onions in cream sauce, mince pies, plum pudding, and more!

Music and favourite games such as blind-man's buff, forfeits, hunt-the-slipper, and snapdragon would bring the day's whirlwind activities to an end.

The ladies of The Grange, our authentically costumed volunteers, have been busy for weeks, decorating, cooking, and baking a traditional Christmas fare. To share the magic of a Christmas past be sure to visit The Grange this holiday season.

Rhonda Peregrine is promotional writer at the AGO.

Behind the Scenes

Stage III Finds Sponsors

AGO patrons Toby and Joey Tanenbaum, and Mrs. Max Tanenbaum. Photo: Gary Beechey.

AT THE CURATORS' CIRCLE DINNER ON OCTOBER 25, AN elated Margo Bindhardt, president of the AGO, made a special surprise announcement regarding sponsorship of new and renovated exhibition spaces for Stage III. Guests attending the reception and dinner in honour of the exhibition, *Drawings by Holbein from the Court of Henry VIII*, were the first to learn that not one but several galleries recently found generous sponsors. As the architectural plans are being finalized, and behind the scenes activities at Stage III 'headquarters' accelerate at a steady pace, the news of major pledges kept Fredrik S. Eaton's fundraising team buzzing with excitement over the past few weeks.

When the completed and rejuvenated AGO opens in 1991, one of the galleries will bear the sign "Molly and George Gilmour Gallery" in recognition of Mr. and Mrs. Gilmour's support of the Stage III project and as testimony to their years of dedicated service to the Gallery. One of the first floor galleries is to be sponsored by Mr. and Mrs. W.P. Wilder, both long time volunteers at the AGO. Mrs. Wilder is co-chairman of the Curators' Circle and was co-hostess of this reception. There will be a "Christopher E. Horne Gallery" and a "Max and Anne Tanenbaum Gallery," sponsored by AGO trustee Mr. Christopher Horne and Mrs. Max Tanenbaum respectively. Mrs. Tanenbaum, a major donor of works of art, has dedicated the gallery to the memory of her late husband, Max. Mr. Michael Koerner, member of the AGO Board of Trustees and chairman of the committee responsible for major corporate gifts has also sponsored a gallery along with his wife Sonja, which will be known in the future as the "Sonja and Michael Koerner Gallery." AGO Board of Trustee member David Campbell and his wife Vivian have sponsored not only the spectacular new sculpture garden but also a gallery. Even the boardroom has found sponsors. The plaque on the door will read "William and Nona Heaslip Boardroom" in recognition of Mr. William A. Heaslip, the immediate past chairman of the AGO Foundation, and Mrs. Heaslip, chairman of the Stage III Fund's Public Information Committee.

Although this kind of generous support is hard to match, it is hoped that the enthusiasm demonstrated by these donors will be infectious. Margo Bindhardt cheerfully reminded everyone that there are still plenty of spaces and facilities in the AGO waiting to be named, as well as 450 works of art to be "unveiled" from the Permanent Collection. To find out how you can participate in Stage III all you have to do is call 971-5363.

General Information

Admission
Adults: $3.50
Seniors with cards: $1.50.
Fridays FREE for seniors
Students, full-time with cards: $1.50
Family (2 adults with children under 19): $7
Members: FREE
Children under 12 (accompanied): FREE
Wednesdays, 5:30-9 pm: FREE

Membership: (416) 979-6620
AGO: (416) 977-0414

Membership
Young Member (age 25 and under): $20
Non-Resident (100 km beyond Toronto): $30
Individual: $45
Family/Dual: $60
Supporting (tax deductible donation): $100

Available at the Membership Centre in the lobby, and by mail or telephone from the Membership Office. VISA, MasterCard, and American Express accepted.

Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office, 979-6619.

Notice to Members
From time to time, our mailing list is released to other arts and non-profit organizations to circulate information of interest to AGO Members. If you do not wish to receive these mailings, your address can be deleted from the mailing list for third party use. Please call or write to the Membership Office (979-6620).

Moving?
Please send or phone in your new address to the Membership Office (979-6620) before you move. Reference to your old address and your membership number from a previous mailing label would be helpful.

How to Order
For tickets, reservations, course registration, or information, please consult individual listings for specific instructions. Otherwise:
– address the department specified in events listings
– specify date, name of event, and number of tickets
– indicate your name, address (with postal code), and phone numbers
– include a stamped, self-addressed envelope for tickets
– enclose a cheque payable to the Art Gallery of Ontario

Please do not combine requests or cheques to different departments.

For Holiday Hours see p. 5.

Gallery Hours
Tuesday through Sunday 11 am – 5:30 pm, Wednesday 11 am – 9 pm. Closed Mondays.

The Grange Hours
Daily 12-4 pm, Wednesday 12-4 pm and 6-9 pm. Closed Mondays.

Gallery Shops
The Gallery Shops are open daily 10:30 am – 5:30 pm, Wednesday 10:30 am – 9 pm.

Art Rental and Sales Gallery
Open for viewing regular Gallery hours. Open for business Tuesday, Thursday, Friday 11 am – 4 pm; Wednesday 11 am – 9 pm; Saturday and Sunday 11 am – 5:30 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday to Friday 11 am – 5 pm. Wednesday evening service 11 am to 8:30 pm.

The Restaurant
Luncheon served Tuesday to Sunday from noon. Dinner served Wednesday 5-8 pm. Closed Mondays.

The Coffee Shop
Tuesday to Sunday 10:30 am – 5 pm. Mondays 11 am – 4:30 pm.

Members' Lounge
Open to Members and their guests from noon – 5 pm, Wednesday from noon – 9 pm. Closed Mondays.

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